

VOLUME FOUR

The Guitar Works of AGUSTÍN BARRIOS MANGORE



The First Definitive Collection of
Agustín Barrios Mangoré
Edited by Richard D. Stover

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1



2



3



4

The 4 photos above show Barrios at 14 years of age (photo #1); at 19 years (#2); while #3 shows Barrios at about age 12; in photo #4 he is seen, without mustache, circa 1930.



The 4 photos above continue, showing Barrio in the early 1930's (photo #1), also dressed in his Nizaga Maangod costume since 1943 (#2). Photo #3 is 1935 and the last photo (#4) dates from about 1937.

Caricatures of Barrio Mangrove



These 4 caricatures were all done in the 1990's. The 2 on the right were by professional artists while the other two were drawings taken from a book that Barrio carried with him in which admirers could write dedications, draw pictures, etc. to express their admiration for him.

Variacion al Estudio No. 3

7

Composed July 20, 1941
San Antonio, El Salvador

(de Perros de Mord)

AGUSTÍN BARRIOS MANGORÉ

MC

CS

L

D. S. al Fine

D. S. al Fine

ELABOR

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Variacion al Estudio No. 6

(de 7, del. Marx)

ADRIÁN BARRERO MANDRIJ

Allergic rhinitis

Allegro moderato

AGUSTÍN BARRIOS MANGORÉ

Op. 7, no. 10

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812

Estudio

for Op. 38, No. 22

AGUSTÍN BARRIOS MANGORÉ
for N. Cooke

2nd Guitar

KL1585

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The musical score consists of eight staves of music in 2/4 time. The notation includes various musical symbols and fingerings:

- Staff 1:** Features a sequence of eighth and sixteenth notes. Above the staff, four measures are bracketed and labeled MC4, MC3, MC8, and MC5. Fingerings ① ②, ③ ②, ③ ②, and ③ ② are indicated below the notes.
- Staff 2:** Continues the melodic line. A bracket above the first two measures is labeled MC1. Fingerings ① ②, ③ ③, ④ ① ②, and ④ ① ② are shown.
- Staff 3:** Further development of the melody. Fingerings ① ② ②, ③ ③ ②, ③ ④ ②, and ④ are indicated.
- Staff 4:** Includes a bracket labeled C1 above the fourth measure. Fingerings ④ ② ③, ④ ③ ③, ③ ③ ③, and ④ ① ③ are shown.
- Staff 5:** Continues the melodic progression. Fingerings ④ ② ③, ④ ③ ③, ③ ③ ③, and ④ ③ ③ are indicated.
- Staff 6:** Features a bracket labeled C2 above the last two measures. Fingerings ④ ③ ③, ③ ③, ④, and ③ are shown.
- Staff 7:** Continues the melody. Fingerings ③, ② ③, ③ ③, ③ ③, ④ ③, ③ ③, and ③ ③ are indicated.
- Staff 8:** The final staff, ending with a double bar line. It includes a bracket labeled MC5 above the first four measures and another bracket labeled MC2 above the last two measures. Fingerings ③ ③ ③, ③ ③ ③, ③ ③ ③, ③ ③ ③, ③ ③, and ③ ③ are shown.

Vidalita

AGUSTÍN BARRIO MANGORÉ

Lento
 NC1

NC1 NC1 NC1 NC1 NC1 NC1

EL 302

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13

NC3 CT NC7

NC3 NC7 NC7

NC3 NC10 NC7

NC3

13 14 15 16 17 18

The musical score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are present. The score includes several measures with repeat signs and first/second endings. The final staff concludes with a double bar line and a repeat sign.

The musical score consists of seven staves of music, primarily in treble clef with a key signature of one flat. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

- Staff 1:** Features a melodic line with a slur over the final measures. An annotation "NC3" is placed above the staff.
- Staff 2:** Includes a measure with a circled "2" below it. Annotations "4C8 NC1 NC3" and "NC3" are present above the staff.
- Staff 3:** Contains a measure with a circled "2" below it. The staff ends with a double bar line and a circled "2" below it.
- Staff 4:** Starts with the dynamic marking *ef. vib.* and ends with *sf.*. The staff contains a measure with a circled "2" below it.
- Staff 5:** Begins with the tempo marking *Più mosso* and the annotation "4C9". It includes a measure with a circled "2" below it. The annotation *accel poco a poco* is written below the staff.
- Staff 6:** Contains a measure with a circled "2" below it. The annotation "NC4" is placed above the staff.
- Staff 7:** Includes a measure with a circled "2" below it. The annotation "C3" is placed above the staff. The staff ends with a double bar line and a circled "2" below it.
- Staff 8:** Starts with the dynamic marking *dim.* and ends with *rit.*. It includes a measure with a circled "2" below it. The annotation "meno tempo" is written above the staff.
- Staff 9:** Contains a measure with a circled "2" below it. The annotation "NC3" is placed above the staff.

4

Horn 4 MC

C3 4 MC7

Allegro 4

MC10

MC 4 C3

MC

ad lib. rit.

Pepita

AGUSTÍN BARRICHO MANCINI

INTRO:
Ad lib. $\text{♩} = 98$

The musical score for 'Pepita' is written for guitar in 4/4 time. It begins with an 'INTRO: Ad lib.' section at a tempo of 98. The score consists of eight staves of music. The first staff starts with a C2 chord. The second staff has a C3 chord. The third staff has a C4 chord. The fourth staff has a C5 chord. The fifth staff has a C6 chord. The sixth staff has a C7 chord. The seventh staff has a C8 chord. The eighth staff has a C9 chord. The score includes various musical notations such as chords, scales, and fingerings.

Tempo di Valso
Allegretto $\text{♩} = 120$

The musical score consists of ten staves of music, likely for a piano. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The music is written in a single system across ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The music is written in a single system across ten staves.

CS —————
 p *meno*
 C1 —————
 CS ————— C7 — C8 — C7 —
 $\text{♩} = 178$
meno
 NO3 ————— C7 —
 NO3 ————— C7 —
 C7 —
meno meno *ritardando*
 From B to A
 Then B to C
 CS ————— C7 — NO3 — NO3 — CS —
meno *f*

Armonias de America

AGUSTÍN BARRIOS MANGORÉ

Allegro $\text{♩} = 112$

NC2

①

NC1

②

③

④

⑤

⑥

⑦

⑧

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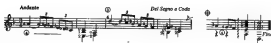
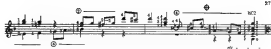
NC1170

NC117

[illegible]

[illegible]

Musical score for a piece, likely a piano solo, featuring a series of chords and melodic lines. The score is written on a grand staff with two staves. The key signature has one sharp (F#). The tempo is marked *Andantino* with a quarter note equal to 66 beats per minute. The score includes various musical notations such as chords, melodic lines, and dynamic markings like *p* (piano) and *rall.* (rallentando). The piece concludes with a double bar line.



NC14 20

TRIO

ELLEN

Def Trio at ④
e D. C. of Piece

Capricho Español

AGUSTÍN BARRIOS MANGUÉ

Allegro

① = D

C1

NC1



MC1 MC2 MC3 MC4

Horn 7 Horn 12

Horn 7 Horn 12

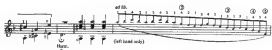
Horn 7 Horn 12

C3

C3

C3

C3



Estudio en Sol menor

AGUSTÍN BARRIOS MANGUÉ

Andante opusculo

① - D

①

②

③

Fine

③



Serenata Morisca

AGUSTÍN RAÍMONS MARCHÁN

Alligatoria modestior

The musical score for 'The Rose Tree' is presented in a single system with ten staves. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and bar lines. There are several annotations above the staves, including 'C1', '1.', '2.', 'NCB', 'NCB', 'C1', '② ③', '①', 'C1', 'NC2 NC3', 'C1', 'C1', 'C1', 'NC10', 'NCB', 'NCB', 'NCB', and 'C1'. The score is divided into two main sections by a double bar line. The first section consists of the first five staves, and the second section consists of the remaining five staves. The notation is complex, featuring many sixteenth and thirty-second notes, suggesting a fast tempo. The overall structure of the score is typical of a traditional folk song arrangement.

The musical score consists of ten staves of music, primarily in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 1:** Measure 1 is marked with a circled 'A' and a 'C3' dynamic marking.
- Staff 4:** Measure 1 is marked with a circled 'B' and a 'MC3' dynamic marking. Measure 5 is marked with a circled 'III'.
- Staff 5:** Measure 10 is marked with a circled 'P'.
- Staff 6:** Measure 1 is marked with a circled 'MC3'.
- Staff 7:** Measure 1 is marked with a circled 'C3'.
- Staff 8:** Measures 1 through 5 are each marked with a circled 'C3'.
- Staff 9:** Measures 1 through 5 are marked with 'MC3', 'MC3', 'MC4', and 'MC5' respectively. Measure 6 is marked with a circled 'MC3'.
- Staff 10:** The final measure is marked with a circled 'B'.

Additional markings include 'From [B] to [B]' and 'Then to [B]' in the eighth staff, and various articulation marks such as slurs and accents throughout the piece.

NC2 NC3 NC4 NC5 NC6
 NC8 NC5 NC6 NC5 NC3 C3
 NC10 NC3 NC10 NC3 C3
 NC3 NC1 NC3

The musical score consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is written in a key with one flat (B-flat) and a 4/4 time signature. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The annotations (NC2 through NC10 and C3) are placed above specific measures, likely indicating fingering or articulation points. The page number 29 is located in the top right corner.

Pericon

Allegro $\text{♩} = 58-60$

AGUSTÍN BARRIOS MANGORDÉ

6 = ♩ 60-65

pizzicato

This page contains ten staves of musical notation. The notation is written in a standard musical staff with a treble clef and a key signature of one flat (B-flat). The piece is in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece features a complex melodic line with many slurs and ties. The notation is written in a standard musical staff with a treble clef and a key signature of one flat (B-flat). The piece concludes with a double bar line and repeat dots.

Musical score for a piano piece, page 42. The score consists of ten staves of music. The first nine staves are in treble clef, and the tenth staff is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. Dynamic markings include 'p' (piano) and 'rallentando'. The score is marked with 'C#' and 'C' at various points, indicating key changes or fingerings. The bottom left corner is labeled 'E. 3.10'.

molto meno

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Allegro

Il. 100

A page of musical notation for a guitar piece, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizzicato'. The piece is identified as 'C1' and 'C2'.

Tango No. 2

81

$\text{♩} = 90$

AGUSTÍN BARROS MANGORI

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

poco rit

The musical score for 'The Rose Tree' is presented in a single system with five staves. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the score, including 'poco rit.' (poco ritardando) and 'pizz.' (pizzicato). The score is divided into two main sections by a double bar line. The first section contains measures 1 through 12, and the second section contains measures 13 through 24. The score is written for a single melodic line, likely for a voice or a single instrument.

Musical score for a piano piece, page 47. The score consists of eight staves of music in G major, 3/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "poco rit". There are also performance instructions in Russian: "сначала" (first), "затем" (then), and "после" (after). The score is numbered 47 in the top right corner.

A mi madre

(Sonatina)

AGUSTÍN BARRIOS MANGORÉ

Lento
 ① = G
 ② = D

Musical score for guitar, featuring various chords and melodic lines. The score includes markings for chords (e.g., C5, C7, C9, MC7, MC5, MC10, MC8, MC7, MC5, MC3) and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).



Musical score for a piano piece, measures 81-110. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including slurs, ties, and dynamic markings. Fingerings are indicated by circled numbers 1-5. The piece includes tempo changes from *rit.* to *a tempo* and *all.* to *rit.*.

Measures 81-84: *rit.* *a tempo*
 Measures 85-88: *all.*
 Measures 89-92: *rit.* *a tempo*
 Measures 93-96: *all.*
 Measures 97-100: *rit.* *a tempo*
 Measures 101-104: *all.*
 Measures 105-108: *rit.* *a tempo*
 Measures 109-110: *all.*

a tempo

poco accel.

dim.

molto rit.

rit.

Adagio from Sonata, Op. 27, No. 2

("Moonlight")

L. van Beethoven

AGUSTÍN BARRIOS MAMORÉN

Adagio sostenuto

The musical score is written for a single instrument, likely piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio sostenuto'. The music is composed of seven staves. The first staff contains the initial melodic phrase. The second and third staves show the development of the melody with various ornaments and grace notes. The fourth and fifth staves continue the melodic line with more complex rhythmic patterns. The sixth and seventh staves conclude the piece with a final melodic phrase and a sustained chord. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score consists of eight staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. There are also performance instructions like 'M.C.' and 'M.C.' with arrows. The page is numbered '53' in the top right corner.

The first staff begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a 'M.C.' instruction above the final measure. The second staff continues the melody, with a 'M.C.' instruction above the first measure and a 'p' marking below the first measure. The third staff features a 'p' marking below the first measure and a 'M.C.' instruction above the first measure. The fourth staff has a 'p' marking below the first measure and a 'M.C.' instruction above the first measure. The fifth staff includes a 'p' marking below the first measure and a 'M.C.' instruction above the first measure. The sixth staff has a 'p' marking below the first measure and a 'M.C.' instruction above the first measure. The seventh staff features a 'p' marking below the first measure and a 'M.C.' instruction above the first measure. The eighth staff has a 'p' marking below the first measure and a 'M.C.' instruction above the first measure.

The musical score consists of eight staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by circled numbers 1-5. Breath marks are shown as horizontal lines above the staff. The piece concludes with a double bar line and a final chord marked *ppp*.

The score includes the following markings and symbols:

- Staff 1:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.
- Staff 2:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.
- Staff 3:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.
- Staff 4:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.
- Staff 5:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.
- Staff 6:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.
- Staff 7:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.
- Staff 8:** Fingerings 1, 2, 3, 4, 5. Breath mark above the staff.

The piece concludes with a double bar line and a final chord marked *ppp*.

Preludio No. 20

Fryderyk Chopin
ACUSTIC BALANCE MANUFACTURE

Layers

Träumerei

(Op. 15, No. 7)

 Robert Schumann
 AGUSTÍN BARRIOS MANGORE

Adagio espressivo

① = C
 ② = C rubato sempre

poco dim.

poco dim.

dim. e rit.

molto rit.

a tempo

ritard.

dim.

poco rit.

molto rit.

BIOGRAPHY OF RICHARD D. STOVER

Richard Dwight Stover (b. 1945) grew up in California in a family of five children. He graduated from high school in Fresno, California. During this time he became interested in folk music and began playing harjo and guitar. His first experiences with the classic guitar were in the Central American nation of Costa Rica, where Stover resided during 1962 as an exchange student. Here he met Juan de Dios Trejos, a guitarist who had actually studied with Agustin Barrios Mangore in the early 1940's.

Trejos narrated the story of his "great Maestro Barrios" at that time to Stover. Twelve years later would see Stover returning to Costa Rica as part of the research into the life and works of Barrios that has since resulted in the publication of over 90 works through Belwin-Mills.

Subsequent study of the classic guitar followed in California with Japanese guitarist Aki Ito (1965-66). In 1966 he went to Spain attending the University of Madrid studying Spanish literature. At this time he continued his study of the guitar with Jose Tomas in Santiago de Compostela and Jorge Fresno in Madrid.

From Spain he travelled to Argentina where he resided for 1 year, primarily in Buenos Aires. Here he discovered the world of guitar as it exists in South America. Returning to California, he continued his studies of guitar with Manuel Lopez Ramez (1970), Jose Roy de la Torre (1971), Guy Elzer (1973), Leo Browner (1976) and Jorge Mased (1980).

In addition to the University of Madrid, Stover attended Fresno State University and the University of California at Santa Cruz, from which he holds a Bachelor of Arts in Latin American Ethnomusicology. His teaching experience includes UC Santa Cruz (where he initiated the classic guitar program in 1978) and California State University at Northridge (1980-82).

Mr. Stover now resides in Hawaii with his wife Rebecca and their two children Rachel and Robin. In constant demand as a performing guitarist, he works primarily in Hawaii with periodic trips to Japan, the Orient and mainland USA. He has been a featured artist at the Carmel Classic Guitar Festival (1977-78) as well as Guitar '78 in Toronto, Canada. Since 1972 he has presented guitar concerts featuring exclusively music of the Americas. He has given concerts and lectures throughout the USA, Mexico and Central America and has released an LP record entitled "Southern Exposure" on the El Maestro label.



Ron Farnell
Guitar Consultant
Belwin-Mills Pub. Corp.



Agustín Barrios Mangoré
(1885-1944)

Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which entered both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Rosales, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Villa, Acosta, and Pargal. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke Guarani, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theology. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical domination of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, marches, tangoes and romances, as well as many concertopoeitic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guarani*, re-created the War of the Triple Alliance which took place in Paraguay in 1864, complete with canons, horns, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamerica (march, choro, tango, mazur, milonga, pericoles, lango, xarabá and repatedos).

In 1932 he began to bill himself as "Niruga Mangoré — the Paganiini of the Guitar from the Jungles of Paraguay." Niruga (Agustín spelled backwards) and Mangoré (a legendary Guarani chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panama, Colombia, Cuba, Haiti, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albinetti, Gossard, as well as works of Sor, Aguado, Giuliani, Carli, Tárrega, Torroba and Tzetzal).

One can appreciate in Barrios Mangoré a logical expansion of technique defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his guitar is a priceless one for all lovers of the guitar.

Richard Stover

